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Thus, while some of the branches of the Franciscans followed the obedience of Urban VII., Boniface IX., Innocent VII., and Gregory XII., others recognized Clement VII. and Benedict XIII., whom they held to be the true successors of St. Peter. Consequently the *Bullarium* of a religious order is incomplete, and loses much of its historical interest, without the bulls addressed by the antipopes to that order. This is the reason of the present publication. Father Eubel gives us in this supplementary work what could not find its place in the *Bullarium*, and yet could not be entirely omitted without creating a gap in the history of St. Francis's family. The author, however, did not restrict this work to the Franciscan order, but took in all the other mendicant orders, inclusive of the Mercedarii and Trinitarii. The documents, we hardly need to say, are taken from the Vatican archives, where the Avignon archives were transferred "in the seventies of the past century."<sup>1</sup> The *Regesta* of the Avignon series were originally all written on paper; they were later on copied on parchment and inserted into the Vatican series, with the exception of those of Clement VII. and Benedict XIII. These have not been copied; they have been, however, like the others, taken into the Vatican series.

The first document of Clement is dated *Fundis*, November 8, 1378; the last of Benedict, *Paniscolae*, May 1, 1418. This represents, therefore, forty years of the world-history. The documents amount to 1,419 numbers for the mendicant orders, and 57 for the Mercedarii and Trinitarii. As is customary in the publishing of pontifical *Regesta*, the substance of the various writs only is given, retaining, however, for each original text the first words by which it is generally known, together with the date. All those documents are analyzed in a short, but well-documented introduction. This will suffice for the average reader; copious indices of persons and places will facilitate the work of specialists.

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THE TEACHINGS OF DANTE. By CHARLES ALLEN DINSMORE.  
Boston: Houghton, Mifflin & Co., 1901. Pp. xiv + 221.  
\$1.50.

THE *Divina Commedia* belongs to all times and all peoples. And this is why new studies reiterating its old thoughts, catching new

<sup>1</sup> Father Eubel might have expressed himself more clearly in a book dated 1900, and printed in Germany.

glimpses of meaning, and impressing its leading truths upon the student's particular age are always acceptable. Students of Dante may well be thankful that Mr. Dinsmore, on that hot summer morning as he was starting out for a day of leisure, happened to select Longfellow's translation of the *Divine Comedy* to make the day more enjoyable; and that this proved to be the beginning of a study which has given them *The Teachings of Dante*. For it turned out that he had just those qualities of mind that could penetrate the deep thoughts of the great Florentine and express them in limpid speech. It is a matter for hopefulness and congratulation that the interest in Dante in our age is very great.

Our greatest writers are not engrossed with the actions of men, as was Homer; they are not absorbed in delineating their passions, as was Shakespeare; but are turning their thoughts into the depths of the soul to learn the meaning of life and the realities confronting it. Of this realm of the spirit Dante is pre-eminently the prophet. His robust faith makes to us a mighty appeal. (P. 5.)

Perhaps the portion of the *Commedia* that should receive most attention is "The Vision of Sin." In our happy age, with its enlarged sympathies and its disposition to find "a soul of good in things evil," Lord Acton has reminded us that we are in danger of not leaving a single culprit for execution. But whatever we may think of Dante's realistic portrayal of the consequences of sin, his reader cannot fail to be impressed with the fact that sin is a terrible reality. Mr. Dinsmore's chapters give a profound and moving interpretation of this vision. All in all, one is inclined to say with Ruskin: "The central man in all the world, as representing in perfect balance the imaginative, moral, and intellectual faculties, all at their highest, is Dante."

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THE UNIVERSITY OF CHICAGO.

DANTES GÖTTLICHE KOMÖDIE IN DEUTSCHEN STANZEN. Freibearbeitet von PAUL POCHHAMMER. Leipzig: Teubner, 1901. Pp. 1 + 459. M. 7.50.

THIS is the latest addition to the long list of German translations of Dante. The first complete version of the *Commedia* in German was that of Bachenschwanz in prose, Leipzig, 1767. Among the score of versions since the most widely diffused has been that of Streckfuss, while the best have been, probably, those of Francke, Gildemeister, Witte, and Philaethes (King John of Saxony). The author of the